

MUSIC - UNIVERSITY OF TORONTO



3 1761 10889799 2

Oberthur, Charles  
Souvenir de Lucia di  
Lammermoor

M  
117  
024  
op. 188  
1900









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# COMPOSITIONEN

für

# HARFE.

## Lorenz, J. H.

- Op. 10. Russisches Thema mit Variationen . . . . . 75  
 " 11. Sonate (C) . . . . . 50

## Oberthür, C.

- Op. 57. No. 1. La Cascade. Etude caractéristique.  
 (Ges.) . . . . . 1,50  
 " 91. Bel Chiaro di Luna. Impromptu . . . . . 2,—  
 " 93. Wiegenlied. Melodie . . . . . 75  
 " 106. Three characteristic Melodies. (No. 1. „Wenn  
 ich ein Vöglein wär“. No. 2. Serenade.  
 No. 3. Virgo Maria) . . . . . 3,—  
 " 116. Fantaisie brillante on motives of Flotow's  
 Opera „Martha“. (The last rose of summer) . . . . . 3,—  
 " 119. Le pauvre petit Savoyarde. Romanze f. Cla-  
 rinette und Pianoforte oder Harfe . . . . . 1,—  
 " 119. Dasselbe f. Flöte und Pianoforte oder Harfe . . . . . 1,—  
 " 119. " " Violine " " " 1,—  
 " 119. " " Viola " " " 1,—  
 " 119. " " Violoncello " " " 1,—  
 " 119. " " Fagott " " " 1,—  
 " 152. Chant du soir. Impromptu . . . . . 1,50  
 " 153. Meditation. Musical sketch . . . . . 1,75  
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 " 175. " " m. Quartett-Begl. netto 10,—  
 " 175. " " m. Pianoforte-Begl. netto 7,50  
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 " 188. Souvenir de Lucia . . . . . 1,50  
 " 253. Orpheus, Concertstück mit Begleitung des  
 Piano . . . . . netto 9,—  
 Orchesterstimmen in Abschrift.  
 " 342. Albumblätter. 3 musikalische Skizzen. (No. 1.  
 „Sie singen von Lenz und Liebe“. No. 2.  
 „Hör' meiner Laute Klänge“. No. 3.  
 „Leise zieht durch mein Gemüth“) . . . . . 3,—

## Parish-Alvars, E.

- Op. 66. Fantaisie sur des Motifs de l'opéra: L'Eroë  
 di Lancastro de Lord Burghersh . . . . . 2,—  
 " 69. Ricordanza di Besnate. Mélodie sans paroles . . . . . 1,—

Kastner, Alfred. Op. 7. Zwei Etuden zum Vortrag . . . . . 2,—

## Schuëcker, Edm.

- Op. 21. 3 kleine Stücke. (No. 1. Ballade. No. 2.  
 Weihnachtslied. No. 3. Walzer) . . . . . 2,—  
 " 22. Im Frühling . . . . . 3,—  
 " 23. Marche miniature . . . . . 2,—  
 " 24. Réverie . . . . . 3,—  
 " 32. Menuett (Es) . . . . . 2,—  
 " 33. Mazurka No. 2 (Am.) . . . . . 2,—  
 Schlummerlied (C. M. v. Weber) . . . . . 2,—

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 Volkslied: Letzte Rose. No. 2. Händel, Sa-  
 rabande. No. 3. Händel, Largo. No. 4. Mé-  
 hul, Arie aus „Joseph“. No. 5. Lortzing,  
 Arie aus „Czaar und Zimmermann“. No. 6.  
 Mozart, Menuett aus „Don Juan“. No. 7. Him-  
 mel, An Alexis. No. 8. Gluck, Reigen seliger  
 Geister. No. 9. Alabieff, Die Nachtigall. No. 10.  
 Weber, Meermädchen aus „Oberon“. No. 11.  
 Mozart, Arie aus „Die Zauberflöte“. No. 12.  
 Schubert, Gute Nacht. No. 13. Schumann,  
 Im wunderschönen Monat Mai. No. 14. Allnäch-  
 tlich im Traume. No. 15. Schubert, Lob der  
 Thränen. No. 16. Schubert, Haidenröslein.  
 No. 17. Schumann, Abendlied. No. 18. Schu-  
 bert, Der Lindenbaum. No. 19. Schubert,  
 Lied der Mignon. No. 20. Bach, 1er Prélude.  
 No. 21. Schubert, Frühlingsglaube. No. 22.  
 Schubert, Ständchen. No. 23—28. Schumann,  
 Von fremden Ländern. — Bittendes Kind. —  
 Glückes genug. — Träumerei. — Fast zu ernst.  
 — Der Dichter spricht. No. 29. Schubert, Du  
 bist die Ruh'. No. 30. Rubinstein, Melodie) n. . . . . 3 —

## Vizthum, H.

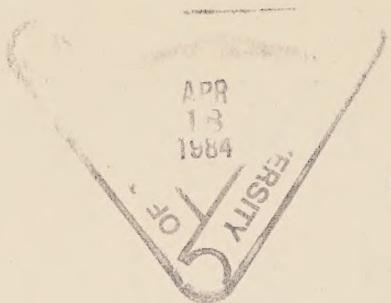
- Concert-Etude von Ravina . . . . . 2,50

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# SOUVENIR

de

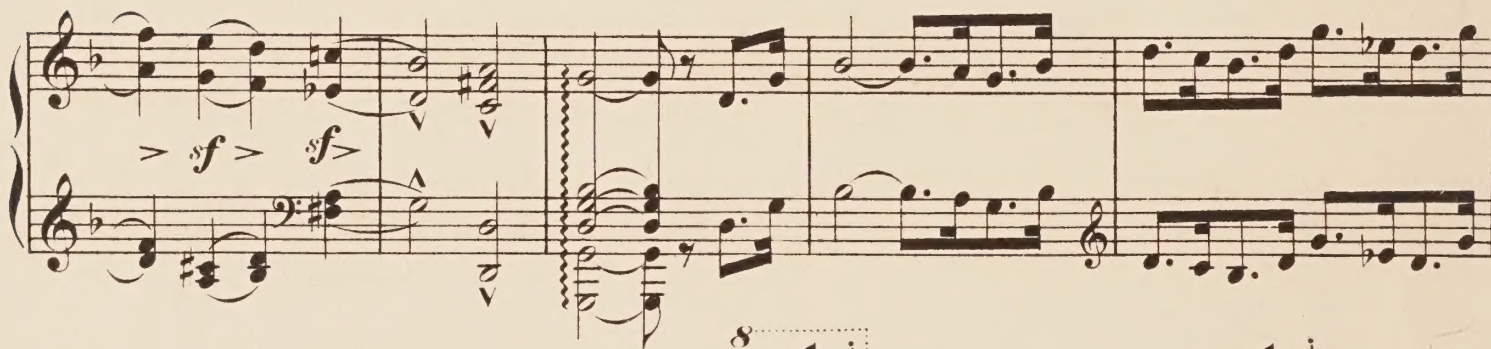
Lucia di Lammermoor.

M  
117

Op. 188  
1900

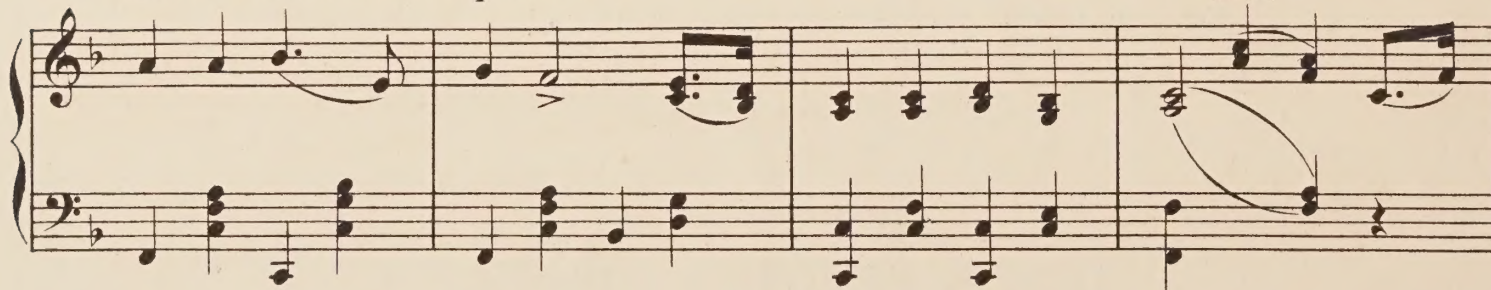
Charles Oberthür, Op. 188.

**Allegro marcato.**

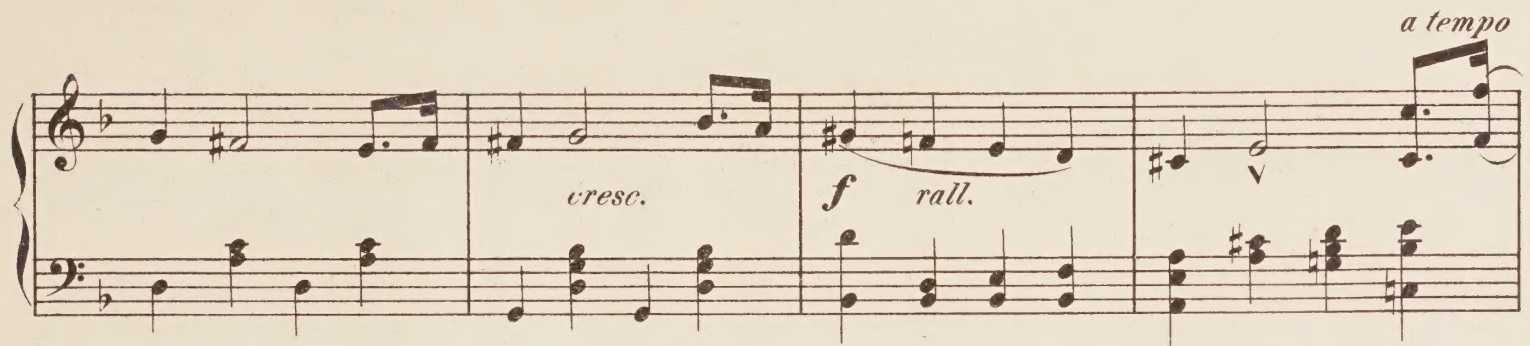


**Molto moderato ed espressivo.**

L.H.









Con moto.

*leggiere*

D<sup>b</sup>

D<sup>b</sup>

*a tempo*

*calando*

D<sup>b</sup> G<sup>#</sup>

*marcato bene il canto*



First system of musical notation, measures 1-4. The treble staff features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The bass staff provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 5-8. The treble staff continues the rapid melodic pattern. The bass staff has a more varied accompaniment, including some rests and longer note values.

Third system of musical notation, measures 9-12. The treble staff shows a change in texture with some longer notes and ties. The bass staff continues with eighth-note accompaniment. A chord symbol  $(D^b A^b)$  is written above the treble staff in measure 10.

Fourth system of musical notation, measures 13-16. The treble staff features a series of rapid, descending melodic lines. The bass staff has a more active accompaniment. Chord symbols  $(D^b E^b)$  and  $(G^b)$  are written above the treble staff in measures 14 and 15 respectively.

Fifth system of musical notation, measures 17-20. The first two measures are marked *molto sostenuto*. The third measure is marked *reloce* and *fz*. The treble staff has a rapid, ascending melodic line. The bass staff has a more active accompaniment. The system ends with a double bar line and a key signature change to three flats.



**Larghetto.**

First system of musical notation for the **Larghetto** section. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music features a series of chords and eighth notes in the right hand, and a more active bass line with eighth notes and chords in the left hand. A dynamic marking *> con molto espress.* is present above the first measure of the left hand.

Second system of musical notation for the **Larghetto** section. It continues the grand staff with treble and bass clefs. The right hand has a melodic line with a triplet of eighth notes in the second measure. The left hand provides harmonic support with chords and some movement.

Third system of musical notation for the **Larghetto** section. The right hand features a more complex melodic line with slurs and ties. The left hand has chords and some eighth-note movement. A dynamic marking *fz* is at the end of the system. The tempo marking *molto string.* is written above the right hand.

Fourth system of musical notation for the **Larghetto** section. The right hand continues with a melodic line, and the left hand has chords. Dynamic markings *fz* are present at the beginning and middle of the system. The tempo marking *sosten.* is written above the right hand.

**Allegro.**

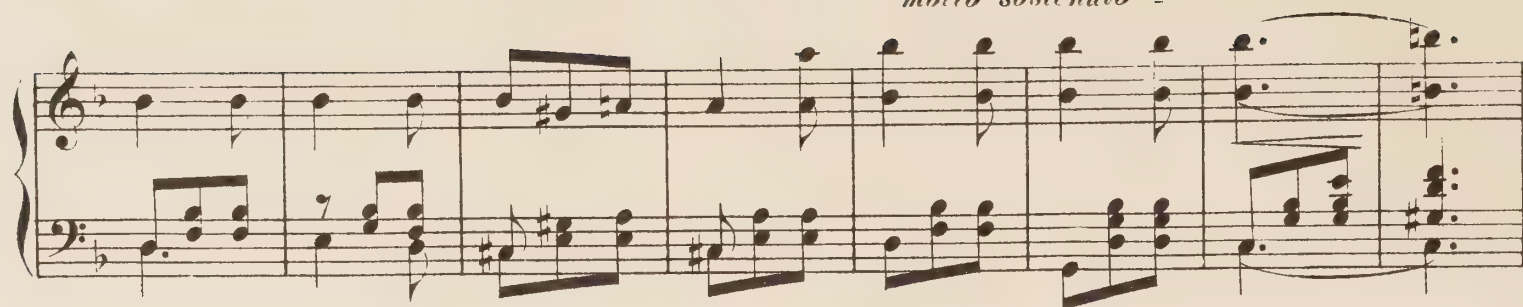
First system of musical notation for the **Allegro** section. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 3/8. The music features a series of chords and eighth notes in the right hand, and a more active bass line with eighth notes and chords in the left hand. A dynamic marking *dolce* is present above the first measure of the right hand. A tempo marking *(D.A.)* is written above the first measure of the left hand.





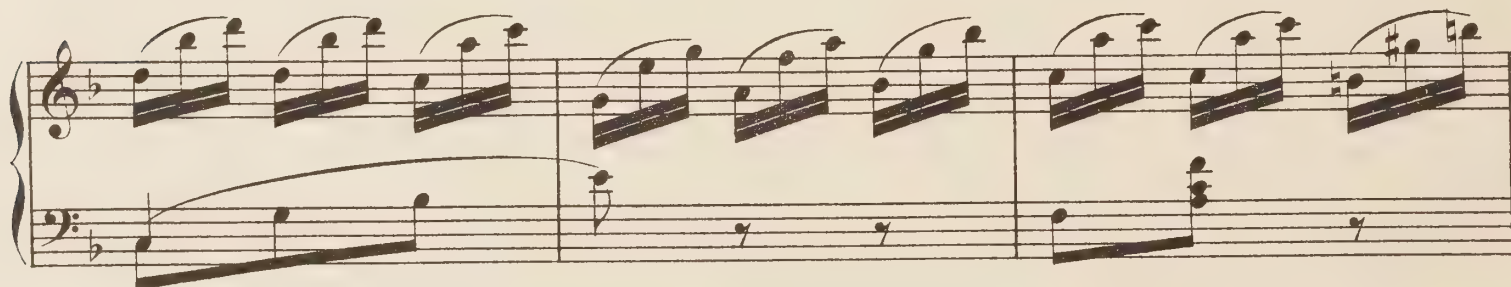


*molto sostenuto*

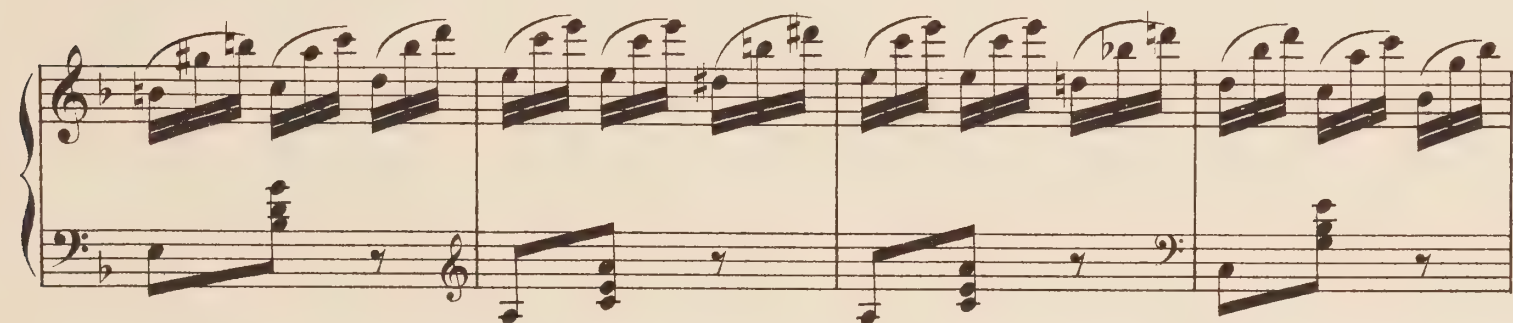


*a tempo*

*p dolce ma marcato la melodia*





















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Music



